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8 back in black
dirty deeds done dirt cheap 17
23 for those about to rock
(we salute you)
hells bells 37
47 highway to hell
it's a long way to the top
(if you wanna rock 'n' roll) 54
61 let there be rock
rock and roll ain't noise pollution 72
81 rock 'n' roll train
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100 t.n.t.
whole lotta rosie 107
116 you shook me all night long

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guitar tablature explained

Guitar music can be notated in three different ways: on a musical stave, in tablature and in rhythm slashes

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together Open D chord

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone ($\frac{1}{2}$ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a $\frac{1}{4}$ step

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

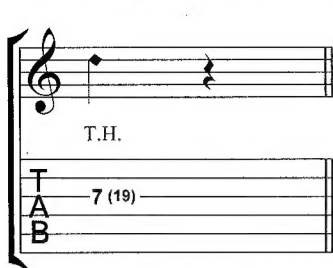
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

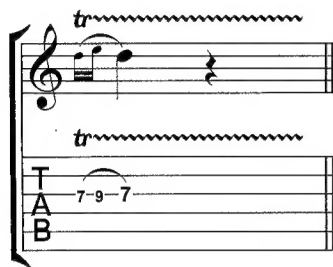
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE) Same as legato slide, except the second note is struck.

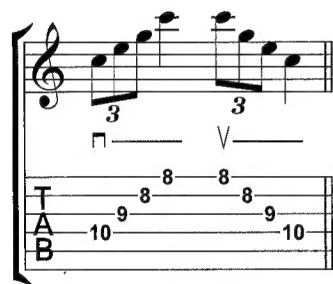
TAP HARMONIC: The note is fretted normally and a harmonic is produced by tapping or slapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)



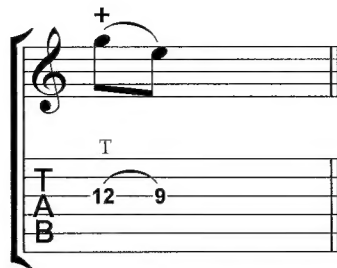
TRILL: Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.



SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



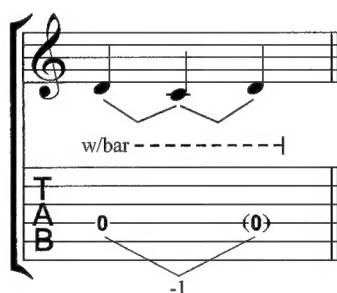
TAPPING: Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.



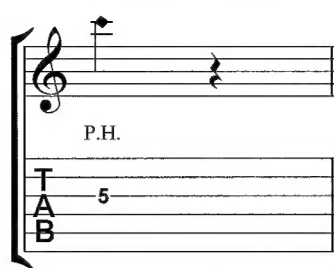
RAKE: Drag the pick across the strings with a single motion.



VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



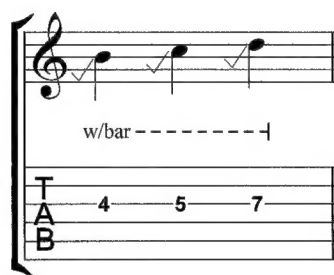
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



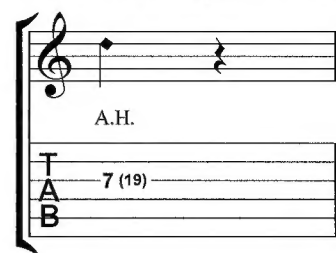
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



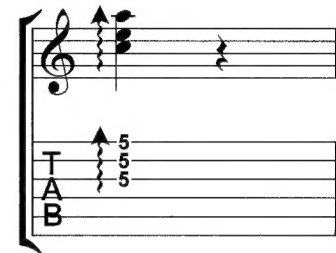
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



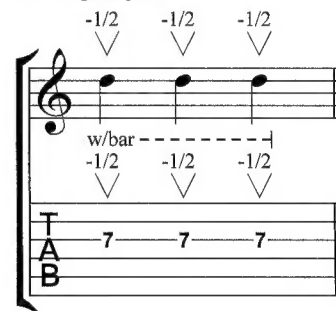
ARTIFICIAL HARMONIC: The note fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions



(*accent*) Accentuate note (play it louder)

D.S. al Coda

Go back to the sign (8), then play until the bar marked **To Coda** then skip to the section marked **Coda**



(*accent*) Accentuate note with greater intensity

D.C. al Fine

Go back to the beginning of the song and play until the bar marked **Fine**.



(*staccato*) Shorten time value of note

tacet

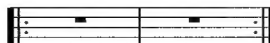
Instrument is silent (drops out).



Downstroke

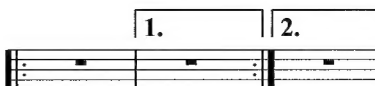


Upstroke



Repeat bars between signs

NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer-on or slide) begins
2. A note may be fretted but not necessarily played.

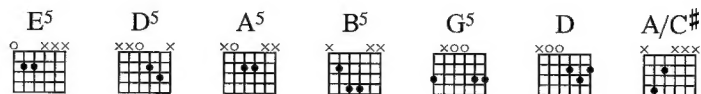


When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

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Angus Young, Malcolm Young & Brian Johnson**

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Backing only: CD 2 track 1



Intro

$\text{♩} = 90$

Gtr. 1 (elec.)

Gtr. 1 + Gtr. 2 (elec.)

E⁵ D⁵ A⁵

Gtr. 1 only*

w/medium amp gain

TAB

3-3-3 2-2-2 2-2 2 3-0 3-0 2 (2)-0

0 0 0 0 0

Play Gtr. 1 part throughout

* sim throughout

[illegible]

Verse

E⁵ D⁵ A⁵

1. Back in black_ I hit the sack, I've been too long, I'm glad_ to be back. Yes I'm_
2. Back in the back_ of a Ca-dil-lac, num-ber one with a bul-let, I'm a pow-er pack. Yes I'm

TAB

3 3 3
2 2 2
0 0 0

2 2 2
2 2 2
0 0 0

3 - 0 3 - 0 2 full 2 - 0

E⁵ D⁵ A⁵

— let loose from the noose that's kept me hang-in' a - bout... I keep
in a bang, with a gang, they got - ta catch me if they want me to hang, 'Cause I'm

T 3 3 3 2 2 2 2
A 2 2 2 2 2 2 2
B 2 0 0 0 0 0 0 2 4 2 5 2 6 2 7

E⁵ D⁵ A⁵

look-in' at the sky 'cause it's get - tin' me high, for - get the hearse 'cause I'll nev-er die. I got
back on the track and I'm beatin' the flack, no - bo-dy's gon-na get me on an-oth-er rap. So

T 3 3 3 2 2 2 2 3 0 3 0 full 2 2 0
A 2 2 2 2 2 2 2 2 2 2 2 2 2
B 2 0 0 0 0 0 0 0 0 0 0 0 0

E⁵ D⁵ A⁵

nine lives, cat's eyes, a - bus-in' ev - 'ry one of them and run-nin' wild.} 'Cause I'm
look at me now, I'm just - a mak-in' my play, don't try to push your luck, just get out - ta my way.}

T 3 3 3 2 2 2 2 2 2 2 2
A 2 2 2 2 2 2 2 2 2 2 2
B 2 0 0 0 0 0 0 0 0 0 0 2 4 2 5 2 6 2 7

Chorus A⁵ E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵ B⁵

back, yes I'm back... Well I'm

T 2 2 4 2 4 2 4 2 4
A 2 2 4 2 4 2 4 2 4
B 0 0 2 0 2 0 2 0 2

2. D Solo E⁵ D⁵ A/C[#] E⁵

back in — black.

Gtr. 1

Fig.1...

T A B

2 2 2
3 3 3
2 2 2
0 0 0

(0) 7 (5) 5 (4) 4 2

0 2 3 2 0 2 2

E⁵ D⁵ A⁵C[#] E⁵ A⁵ E⁵ A⁵

Fig.1 ends

T A B

2 2 2
0 0 0
0 0 0

2 2 2
4 4 4

2 2 2
0 0 0

2 2 2
0 0 0

2 2 2
0 0 0

7 7 7 7 7

(0) 7 (5) 5 (4) 4

E⁵ D⁵ A/C[#] E⁵

Gtr. 2 w/ Fig. 1(x3)

full full

T A B

7 5 5 8 7 5

9 8 10 11 10 8 10 8 9 9 9 12 14 12

Chords: D⁵, A/C[#], E⁵, A⁵, E⁵, A⁵

TAB: 14 15 15 15 14 (14) 12 14

Chords: E⁵, D⁵, A/C[#], E⁵

TAB: 12 12-12 15 15 15 15 12 15 12 12 14 15 14 15 14 (14) 12 14 12 14 14 12 13 14

Chords: E⁵, D⁵, A/C[#], E⁵, A⁵, E⁵, A⁵

TAB: 12 14 14 14 12 14 15 14 (14) 12 14 14 (14) 15 12 15 12 12 12 14 (14)

Chords: E⁵, D⁵, A/C[#], E⁵

TAB: 0 0 3 5 4 0 5 3 3 0 2 0 2 2 14 12 15

Chords: D⁵, A/C[#], E⁵, A⁵, E⁵, A⁵

D.S. al Coda

Well I'm

TAB: 0 5 3 3 5 0 3 0 2 0 3 0 2 0 0 0 2 14 14 12 14 14

♣ Coda

D

(E⁵)

back in ____ black. _

(Gtrs. 1+2)

TAB

2 2 2
3 3 3
2 2 2
0 0 0
0 0 0

0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

TAB

0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

(A⁵)

TAB

0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

(E⁵)

Well I'm

TAB

0 5 4 2 4 3 2 5 6 2 7 0 5 4 2 4 3 2 5 6 2 7

Chorus

A⁵ E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵ B⁵

back, _____ back, _____

T	2	2	4	2	4	2	2	4	2	4
A	2	2	4	2	4	2	2	4	2	4
B	0	0	2	0	2	0	0	2	0	2

G⁵ D⁵ A⁵ G⁵ D⁵ A⁵

back, _____ back, _____

T	3	3	3	2	2	3	3	3	2	2
A	3	3	3	2	2	3	3	3	2	2
B	0	0	0	0	0	0	0	0	0	0

E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵

back, _____ back, _____ I'm

T	2	2	4	2	4	2	2	4	2	4
A	2	2	4	2	4	2	2	4	2	4
B	0	0	2	0	2	0	0	2	0	2

Outro

E⁵ D⁵ A/C[#] E⁵

Gtr. 2 w/ Fig. 1(x2)

D⁵ A/C[#] E⁵ A⁵ E⁵ A⁵

E⁵ D⁵ A/C[#] E⁵

6

8^{va}

(8)

D⁵ A/C[#] E⁵ A⁵ E⁵ A⁵

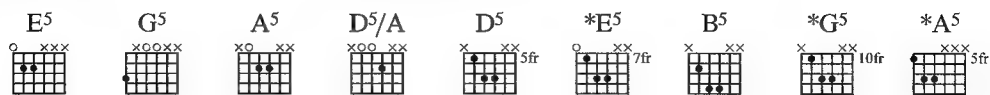
Continue solo ad lib. to fade

dirty deeds done dirt cheap

Words & Music by
Angus Young, Malcolm Young & Bon Scott

Full performance demo: CD 1 track 2
Backing only: CD 2 track 2

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Intro
2 bar count in: $\text{♩} = 138$

1, 2, 3. 4.

Gtr. 2 (elec.) E^5 G^5 E^5 A^5 E^5 D^5/A E^5 E^5 D^5 $*E^5$

Gtr. 1 (elec.) mf All Gtrs. w/dist. 1. If you're

TAB: 2 0 2 2 2 3 2 2 7 7 / 0 X 0 0 0 (0) 2 0 7 7 /

Play Gtr. 1 part

Verse $*E^5$

hav - in' trou - ble with the high school head, he's giv - in' you the blues.
2. You got prob - lems in your life of love, you got a bro - ken heart.
(3.) got a la - dy and you want her gone, but you ain't got the guts.

(Gtr. 3) 8^{va} (17) (3?) Gtr. 3 tacet, cont. with written part

TAB: 9 9 7 0

D^5 $*E^5$

You wan - na gra - du - ate but not in his bed,
He's dou - ble deal - ing with your best friend,
She keeps nag - gin' at you night and day,

TAB: 7 7 9 / 7 7 9 / 5 5 7 /

here's what you got - ta do. ——— Pick up the phone, I'm —
 that's when the tear - drops — start, fel - la. Pick up the phone, I'm —
 e - nough to drive — you nuts. Pick up the phone, leave —

TAB

7 7 9
 7 7 9
 5 5 7
 0

— al - ways home, call me an - y - time. ——— Just ring: three six two — four
 — here alone, — or make a so - cial — call. — Come right in, for -
 — her alone, — it's time you made a stand. — For a fee, — I'm

TAB

7 7 9 7 7
 7 7 9 7 7
 5 5 7 5 5
 0

three six o, ——— I lead a life of crime. ———
 - get a - bout him, we'll have our - selves a ball. ———
 hap - py to be your back door man. ——— Ooh!

TAB

9 7 9 7 9 9 9 9 9
 9 7 9 7 9 9 9 9 9
 7 5 7 5 7 7 7 7 7
 0 0 0 0 0 0 0 0 0

Chorus

A⁵ G ⑥ 3fr A ⑤ 0fr *E⁵ *E⁵ D⁵ *E⁵ A⁵

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ done dirt cheap. Dirt - y deeds

TAB: 2 2 0 2 0 0 2 0 1 2 2 0 2 2 0

To Coda ♪

A⁵ G ⑥ 3fr A ⑤ 0fr *E⁵

done dirt cheap. Dirt - y deeds_ and they're done dirt cheap.

TAB: 2 0 2 0 0 2 0 (2) 0

1. D⁵ 2.

Dirt - y deeds_ and they're done dirt cheap. done dirt cheap.

Gtr. 3 (elec) 3

ff w/dist.

TAB: 7 7 7 7 7 7

Solo

B⁵ A⁵ B⁵ A⁵

Play Gtr. 3 part

hold bend...

full full full full 1/2 full 1/2

TAB: 9 9 9 7 (7) 7 10 10 10 10

B⁵ A⁵

Harm. Harm.

TAB

B⁵ D⁵ A ⑤ 0fr

full

TAB

E⁵ G⁵ E⁵ A⁵

TAB

E⁵ D⁵ E⁵

TAB

Neck - ties, con - tracts, high volt - age, done dirt cheap.

Guitar: Capo on 4th fret. Chords: E⁵, G⁵, E⁵, A⁵, E⁵. Solo: 1. E⁵ D⁵/A E⁵; 2. E⁵ D⁵/A E⁵ (*E⁵).

Bass: *f* (forte). Lyrics: Dirt - y deeds done dirt cheap. done dirt cheap.

Drums: T, A, B.

[illegible][illegible]

for those about to rock (we salute you)

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Full performance demo: CD 1 track 3

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Intro ♩ = 120

2 bar count in: (B)

(Bm)

(B⁵) (Bsus⁴)

Gtr. 1 (elec.)

w/medium amp gain
mf Fig. 1

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11 10-10-10-10-10-10-14-14 14-12-12-12-12-12-12-12

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11

Play Gtr. 1 part

B⁵

Gtr. 2 (elec.)

G⁵

D/F[#]

E

mf w/low amp gain
Gtr. 1 w/Fig. 1 (x4)

let ring

4 0 2 3

4 0 2 0

2 0 0 0

B⁵

G⁵

D/F[#]

E

4 0 2 3

4 0 2 0

2 0 0 0

B⁵

B⁵/A

G⁵

D/F[#]

E

Let ring...

4 0 2 3

4 0 2 0

2 0 0 0

B⁵ B⁵/AG⁵ D/F# E

Gtr. 1

12-12-12-12-12-12-12-12 12-12-12-12-12-12-12-12

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11

T
A
B

4 4
4 4
2 0

3 3 1
0 2 2
0 0 0
3 2 0

B⁵ B⁵/AG⁵

D/F#

E

1. *Ad lib. vocal*
2. We're on _____ to - night, _____ to the gui - tar bite. _____

let ring...

Fig. 2...

T
A
B

4 4
4 4
2 0

0 0 3 3 5 5 5 0
0 0 2 2 4 4 4 2
3 2 2 0 2 0 2 2

3 3 2 1
0 0 2 2
0 0 2 2
0 3 0 0

B⁵ B⁵/A G⁵ D/F# E 1. 2.

Yeah, yeah. _____ ow! _____

let ring...

...Fig. 2 ends

Verse B⁵ D/A A E G⁵ E

Stand up and be count - ed for what you are a - bout to re - ceive. _____

B⁵ D/A A E G⁵ E

We are the deal - ers, we'll give you ev - 'ry - thing you need. _____

B⁵ D/A A E G⁵ E

Hail, hail to the good times, 'cause rock has got the right of way. We
 rock at dawn on the front line, like a bolt right - a out of the blue. The

Gtrs. 1+2

T 4 3 3 3 2 2 3 0 1
 A 4 2 2 2 2 2 0 0 2
 B 2 (4) 0 0 0 0 0 3 0

B⁵ D/A A E G⁵ E

ain't no le - gend ain't no cause, we're just liv - in' for to - day. For
 sky's a - light with a gui - tar bite, heads will roll and rock to - night.

T 4 3 3 3 2 2 3 0 1
 A 4 2 2 2 2 2 0 0 2
 B 2 (4) 0 0 0 0 0 3 0

Chorus

B⁵ B⁵/A G⁵ D/F# E⁵

those a - bout to rock, we sa - lute you. For

Gtr. 1

Gtr. 2 w/ Fig. 2

let ring -----

T 4 4 3 3 5 5 5 0
 A 4 4 0 2 4 4 4
 B 2 0 0 2 2 0 2 2 2

B⁵ B⁵/A G⁵ D/F# E⁵ 1.

those a - bout to rock, we sa - lute you. 3. We

T 4 4 3 3 3
 A 4 4 0 0 2
 B 2 0 3 3 2 0

2. B⁵ B⁵/A G⁵ D/F[♯] E⁵

For those a - bout to rock, we sa - lute you, —

Gtr. 2 w/ Fig. 2

TAB: 2 9 7 7 9 7 4 4 3 0 3 2 0 0 2 0

B⁵ B⁵/A G⁵ D/F[♯] E⁵

yes we do. For those a - bout to rock, we sa - lute you. —

let ring ——— |

Gtr. 3 (elec.)

full 10

TAB: 5 5 5 0 4 4 4 2 2 2 4 4 3 0 0 3

Play Gtr. 3 part

Gtrs. 1+2

TAB: 3 2 0 0 1 2 2 0

Ah! Salute!

3 3 3 3

full full full full full full full full full full full full full full full full

TAB: 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

TAB: 3 2 0 0 1 2 2 0

Solo A D/A A G⁵ D A D/A G D

P.M.---|

full full

5 8 5 8 5 7 5 7 7 (7)

5 7 7 7 4 5 7 5 7 7

Gtrs. 1+2

Fig. 3 -----| Gtrs. 1+2 w/ Fig. 3 (x7)

T	2	3	3	2	0	3	3	2	3
A	2	2	2	2	0	0	2	2	0
B	0	0	0	0	0	0	0	0	0

3

A D/A A G⁵ D A D/A A

full full full full full full

5 5 8 5 7 5 8 7 5 8 7 5 8 7 5 7 7

10 13 10 10 10 12

G⁵ D A D/A A G⁵ D

1/2 1/2 1/2 full full full 1/2 full 1/2

(12) 10 12 12 12 12 (12) 13 13 13 (13) 10 13

A D/A A G⁵ D A D/A A

full 1/2 1/2 1/2 1/2 full 1/2

13 10 12 10 11 10 10 12 10 (10) 12 12

2

G⁵ D A D/A A G⁵ D

We're just a

8va

12 12 9 7 5 7 5 7 7 7 (7)

20 full 20 full 20 full

B⁵ D/A A E G⁵ E

bat - ter - y for hire__ with a gui - tar fire,__ rea - dy and aimed at you.

Gtrs. 1+2

Play Gtr. 1 part

4 4 2 (4) 3 3 3 2 2 1 3 0 1 0 2 2 0 0

B⁵ D/A A E G⁵ E

Pick up your balls__ and - a load up your can - non for the twen - ty one gun sa - lute.__ For

4 4 2 (4) 3 3 3 2 2 1 3 0 1 0 2 2 0 0

B⁵ G⁵ D A 1, 2. 3. A

those a - bout to rock, Fire! We sa - lute you. Oh, for you.

2° *tacet*

Gtrs. 1+2

TAB

8 8 7 5 5
10 10 9 7 7

TAB

4 3 2 2 2
4 0 0 2 2
2 0 0 0 0

B⁵ G⁵ D⁵ A

Ow! Fire! We sa - lute

full full full full full full full full full

10 10 10 10 10 9 9 9
13 13 13 13 13 12 12 12

TAB

4 3 3 3 3 2 2 2
4 0 0 0 0 2 2 2
2 0 0 0 0 0 0 0

— you. Come on, — oh! For

G⁵ D⁵ A⁵

T
A
B

4 4 4 7 10 7 10 10 13 12 15 (12)

T
A
B

4 4 4 4 4 0 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2

4 4 4 4 4 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0

those a - bout — to rock, we sa - lute —

B⁵ G⁵ D⁵

T
A
B

full full full

9 9 9

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Fig. 4...

A⁵ B⁵

— you. For those a - bout — to rock,

full 10 full 10 full 10

TAB

...Fig. 4 ends

T	3	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
A	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

1.

G⁵ D⁵ A⁵

we sa - lute — you. For

full 9 full 9 full 9 full 10 full 10 full 10 full 10

TAB

T	4	4	4	4	4	4	4	0	3	3	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2
A	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2

A⁵ G⁵ D⁵ A⁵

— you. We sa - lute — you.

(8)

full

17 22 22 19 22 22 15 14 10

17 16 12

T A B

2 2 2 3 3 3 3 2 2

2 2 2 0 0 0 0 0 0

0 0 0 3 3 0 0 0 0

Free Time

B⁵ A⁵ G⁵

(Shot) (Shot) (Shot)

Play written part (optional)

T A B

4 2 0

2 0 3

D/F# E

(Shot) (Shot) Fire! (Shot)

B⁵

T A B

2 1 1 4

0 2 2 4

2 0 0 2

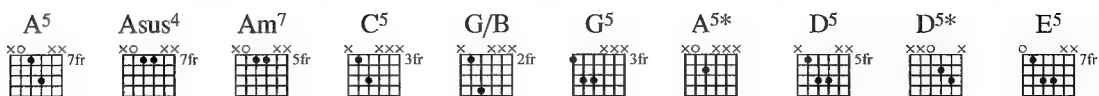
hells bells

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

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Full performance demo: CD 1 track 4

Backing only: CD 2 track 4



♩ = 108

Intro A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ Am⁷ Asus⁴ C⁵ G/B A^{5*}
2 bar count in:

Gtr. 1 (elec.)

Gtr. 2 (elec.)

mf let ring... w/dist.

Gtr. 2 w/crunch dist.

Play Gtr. 1 part

Play 3 times

C⁵ G/B A^{5*}

(2°) add Gtr. 3 (elec.) w/crunch dist.

1. A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ Am⁷ Asus⁴ C⁵ G/B A⁵

Gtrs. 1+2+3

2. A⁵ Asus⁴ G⁵ D⁵ C⁵ G/B

Gtr. 3 (A) D⁵ C⁵ G/B (A) D⁵ C⁵ G/B

T
A
B

2 0 2 7 5 7 0 5 5 2 0 2 7 5 7 0 5 5

Gtrs. 1+2

T
A
B

2 0 2 7 5 7 0 5 5 2 0 2 7 5 7 0 5 5

Verse (A⁵) D⁵ C⁵ G/B

1. I'm roll - in' thun - der, pour - in' rain,
(2.) black sen - sa - tions up and down your spine,

P.M. Fig. 1 Gtr. 3 tacet

T
A
B

2 0 2 7 5 7 5 7 7 0 5 5

Gtrs. 1+2 w/ Fig. 1 (A⁵) D⁵ C⁵ G/B

I'm com - in' on like a hur - ri - cane. See my
if you're in - to ev - il, you're a friend of mine.

(A⁵) D⁵ C⁵ G/B

My light - nin's flash - in' a - cross the sky,
white light flash - in' as I split the night, 'cause if

(A⁵) D⁵ C⁵ G/B

you're on - ly young but you're gon - na die. I
good's on the left then I'm stick - in' to the right.

T
A
B

2 0 2 7 5 7 5 7 7 0 5 5

Chorus

D^{5*} C⁵ G⁵

won't take no pri - son - ers, won't spare no lives,

TAB

0 3 2 0 3 2 0 0 3 2 0 0 3 2 0 0 5 3

[illegible]

E⁵ D⁵* A⁵*
 got my bell, I'm gon - na take you to Hell,
 T 9 7 9 9 7 9 9 9 0 3
 A 9 7 9 9 7 9 9 9 0 2
 B 7 7 7 7 7 7 7 7 0 2
 0 7 7 7 7 7 7 7 0 0

E⁵ G⁵

I'm gon - na get ya, Sa - tan get ya. Aw, Hell's

T 9 7 9 9 7 9 9 9 9 3 3 3

A 9 7 9 9 7 9 9 9 9 0 0 0

B 7 7 7 7 7 7 7 7 7 X X X

0 3 3 3

C⁵ G/B (A) D⁵ C⁵ G/B

2. I'll give you

TAB

5 5 9 7 9 7 5 7 5 5

3 2 0 3 2

2. D⁵ C⁵ G/B A^{5*}

TAB

3 3 3 5 5 2

0 0 0 3 2 0

X X 0

Gtr. 4 (elec.)

mf

1/2 1/4 1/2 1/2

Yow!

P.S.

TAB

8 7 7 (7) 5 7 5 7 5 7 7 7 (7)

7 7 7 7 7 7 7

X

Play Gtr. 4 part

TAB

2 0

Fig. 3

T 3 3 3 3 3 3 3 3 3 3 3
 A 2 2 2 2 2 2 2 2 2 2 2
 B 0 0 0 0 0 0 0 0 0 0 0

D5* C5 G5
 (8)

Gtrs 1+2 w/ Fig. 3

T 15 17 17 17 17 17 17 17 15 18 15 17 15
 A 17 17 17 17 17 17 17 17 15 18 15 17 15
 B 17 17 17 17 17 17 17 17 15 18 15 17 15

E5 D5* A5
 (8)

Gtrs. 1+2

T 9 7 9 9 7 9 9 9 9 9 9 9 2 2
 A 9 7 9 9 7 9 9 9 9 9 9 9 0 0
 B 0 7 7 7 7 7 7 7 7 7 7 7 0 0

Asus⁴ A⁵ Asus⁴ G⁵ D⁵* C⁵ G/B

8 tak - in' you down, Hell's bells, they're drag- gin' you down. Hell's

(8)

full full

15 15 17 15 13 15 15 15 15

T A B

5 7 7 9 7 7 0 3 3 3 3 5 5 0

0 0 0 0 0 0 0 3 3 3 0 3 2 0

X X X X X

3 3 3 3

A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ C⁵ D⁵*

8 bells, gon- na split the night, Hell's bells, there's no way to fight, yeah.

(8)

Gtrs. 1+2

Gtrs. 1+2 w/Fig. 4

full full

17 15 13 15 15 17 15 13 (13)

17 (17)

T A B

Outro A⁵ C⁵ D⁵* A⁵ C⁵ D⁵*

Gtrs. 1+2 w/Fig. 2

1/4 full full

12 10 12 12 (12) 10 12 10 10 12 13 (13) 14 12 14 13 14 14

rake - 1

T A B

A⁵ C⁵ D⁵*

full 10 12 20 17 20 17 20 17 20

A⁵ rit. C⁵

(8) 3 full 20 20 20 17 20 17 19 19 17 15 19 20 19 20 19 20 19 20 19

hold bend...

Gtrs. 1+2

2 0 3 2 0 5 3

D⁵ Freely A⁵

(8) Hell's bells. P.S. drum count: 1. 2. 3.

20 19 17 19 17 19 17 2 0 3 2 0

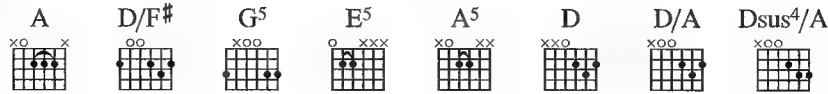
highway to hell

Words & Music by
Words & Music by Angus Young, Malcolm Young & Bon Scott

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Full performance demo: CD 1 track 5

Backing only: CD 2 track 5



Intro
2 bar count in: $\text{♩} = 110$

Intro 2 bar count in: $\text{♩} = 110$

Chords: A, D/F#, G⁵, D/F#, G⁵

Gtr.1 (elec.)

w/medium amp gain
mf

Play Gtr. 1 part

The intro consists of two measures. The guitar part (Gtr.1) is in treble clef, key of D major (two sharps), and 4/4 time. It starts with a 2-bar count-in. The first measure contains a D/F# chord, and the second measure contains a G⁵ chord. The bass line is in bass clef and follows the same harmonic structure. The guitar part is marked 'w/medium amp gain' and 'mf'.

Verse

Chords: D/F#, G⁵, D/F#, A, D/F#, G⁵, D/F#, G⁵

1. Liv - in' ea - sy, liv - in' free,
2. No stop signs, speed limit,

The first line of the verse consists of two measures. The guitar part is in treble clef, key of D major, and 4/4 time. It starts with a 2-bar count-in. The first measure contains a D/F# chord, and the second measure contains a G⁵ chord. The bass line is in bass clef and follows the same harmonic structure. The guitar part is marked 'w/medium amp gain' and 'mf'.

Chords: D/F#, G⁵, D/F#, A, D/F#, G⁵

sea - son tic - ket on a one way ride. _ Ask - in' noth - in',
no - bo - dy's gon - na slow me down. _ Like a wheel,

The second line of the verse consists of two measures. The guitar part is in treble clef, key of D major, and 4/4 time. It starts with a 2-bar count-in. The first measure contains a D/F# chord, and the second measure contains a G⁵ chord. The bass line is in bass clef and follows the same harmonic structure. The guitar part is marked 'w/medium amp gain' and 'mf'.

D/F# G5 D/F# G5 D/F# A

leave me be, tak - in' ev - 'ry - thin' in my stride.
gon - na spin it, no - bo - dy's gon - na mess me around.

T 3 3 3 3 2 2 2
A 2 2 0 2 2 2 2
B 0 0 0 0 0 0 0

2 2 3 2 2 3 2 0 0 0 0

D/F# G5 D/F# G5 D/F# G5 D/F# A

Don't need rea - son, don't need rhyme, ain't noth - in' I'd
Hey, Satan, pay'n' my dues, play - in' in a

T 3 3 3 3 3 3 2
A 2 2 0 2 2 0 2
B 0 0 0 0 0 0 0

2 2 3 2 2 3 2 0

D/F# G5 D/F# G5

rath - er do. Go - in' down, par - ty time,
rock - in' band. Hey mam - ma, look at me,

T 2 2 2 3 3 3 3
A 2 2 2 2 2 0 0
B 2 2 2 0 0 0 0

0 0 0 2 2 3 2 2 3

D/F# G5 D/F# E5

my friends are gon - na be there too. I'm on the way to the prom - ised land. I'm on the

w/Gtr. 2 (elec.) sim.

Gtr. 2 w/low amp gain

T 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2
A 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

high - way to hell, on the high - way to hell, -

Fig. 1

f

I'm on the high - way to hell, I'm on the

high - way to hell. 1. A

Gtr. 1

2. Dsus⁴/A D/A mm. Don't stop me.

Gtrs. 1+2

Dsus⁴/A D/A Dsus⁴/A D/A Gtr. 3 (elec.)
 w/medium amp gain

T 2 2 2 3 3 2 2 3 3 2
 A 3 3 3 3 3 3 3 3 3 3
 B 0 0 0 0 0 0 0 0 0 0

Play Gtr. 3 part

Solo

A⁵ D G⁵ D/F#

Gtrs. 1+2 w/Fig. 1 (x4)
 full

T 5 5 5 5 5 5 5 5 5 5
 A 7 7 7 7 7 7 7 7 7 7
 B 7 7 7 7 7 7 7 7 7 7

A⁵ D G⁵ D/F# A⁵ D

1/2 1/4 1/2 1/4 full full

T (7) 5 7 7 5 7 4 4 2 3 0 2 4 5 5 4 4
 A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

G⁵ D/F# A⁵ D

I'm on the

1/4

T 2 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

Chorus

A⁵ D G⁵ D/F[#] A⁵ D/A

high - way to hell, on the high - way to hell,

Gtrs. 1+2 w/Fig. 1 (x3)

15 12 13 14

Musical score for the song "I'm on the high way to hell". The score is written for guitar and includes a vocal line, a guitar line, and a bass line. The key signature is D major (two sharps). The tempo is marked "Allegro". The guitar part features a complex rhythm with a 1/4 note and a 1/4 note with a 1/4 note triplet. The bass line is a simple bass line. The lyrics are: "I'm on the high way to hell, ____".

on the high - way to... Yeah!

hold bend-----

8va-----

P.S.-----

full 1/2 full

15 16 15 15 17

Gtrs. 1+2

A⁵ D/F# G⁵ D/F# A⁵ D

High - way to hell, _____ high - way to hell, _____

Gtrs. 1+2 w/Fig. 1 (x3)

1/4 17 13 14 17 13 14

0 0

G D/F# A⁵ D/A G D/F#

high - way to hell, _____

full 17 13 14 13 14 13 20 19 17 17 14 14

1/4

A⁵ D/A

high - way to hell. And I'm go - in' down _____

8va

1/4 full 14 13 16

Gtrs. 1+2

2 2 2 0 2 3 2 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

G⁵ D

all _____ the way, _____

8^{va} *tr*

tr 12-15-12

T
A
B

Gtr. 2

T
A
B

2	2	2	2	3	2
3	3	3	3	3	3
2	2	2	2	0	2
0	0	0	0	0	0

A⁵

On the high-way to hell. _____

(8) *tr*

(tr) *tr* 12-16-12 14-17-12

T
A
B

T
A
B

2	2	2	2	2	2
2	2	2	2	2	2
0	0	0	0	0	0

***it's a long way to the top
(if you wanna rock 'n' roll)***

Words & Music by

Full performance demo: CD 1 track 6

Angus Young, Malcolm Young & Bon Scott

Backing only: CD 2 track 6

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Intro

2 bar count in:

♩ = 132

(A5)

1.

| 2.

The first system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part for Gtr. 2 (elec.) and a corresponding guitar tab. The guitar part is in 4/4 time, key of D major, and features a melodic line with a forte dynamic and a w/dist. effect. The guitar tab shows the fretting and picking patterns for the same part.

Play Gtr. 1 part

1, 2.

3.

(A5)

G⁵/A

The musical score for "Ritornello" is presented in three staves. The top staff is a vocal line in G major (one sharp) with a treble clef and a common time signature. It begins with a double bar line and a repeat sign, followed by a series of whole notes. The middle staff is for guitar, labeled "Gtr. 1 w/Fig. 1", and features a treble clef. It includes a complex figure with many beamed sixteenth notes and a final melodic phrase. The bottom staff is a guitar tablature (TAB) line, showing fret numbers (2, 0, 3, 5, 5, 3, 0) and a final melodic phrase. The piece concludes with a double bar line.

Gtr. 1 w/Fig. 1

1. Ri -

§

Verse

(A5)

8

- din' on the high - way, go - in' to a show, stop -
 - tel, mo - tel, make___ you wan - na cry, la -

1° only

Gtr 1 w/Fig. 1

Gtr. 2 tacet

TAB

2
2
0

Gtr 1 w/Fig. 1

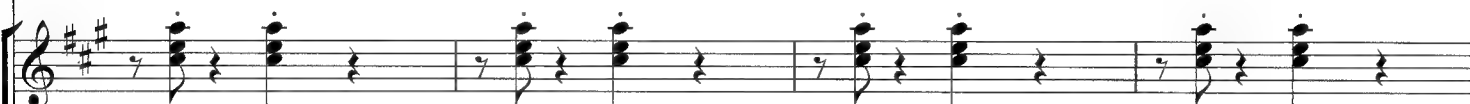
Gtr. 2 tacet



- in' on the by - ways, play - in' rock 'n' roll. Get - tin' robbed, -
- dies do the hard sell, know__ the rea - son why. Get - tin' old, __



__ get - tin' stoned, __ get - tin' beat __ up, bro - ken bones. __ Get - tin' had, -
__ get - tin' grey, __ get - tin' ripped __ off, un - der paid. __ Get - tin' sold _



__ get - tin' took, __ I'll tell you folks, it's hard - er than it looks. } It's a
__ se - cond hand, __ that's __ how it goes, play - in' in a band. }

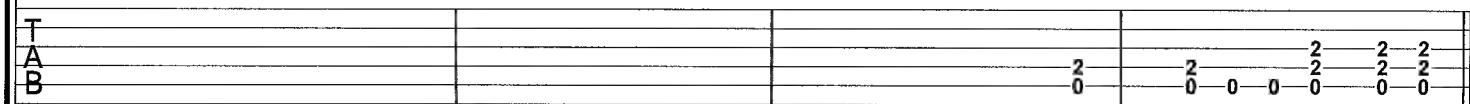


cont. in slashes



Gtr. 1

P.M. - - -



Chorus A⁵ G⁵ D/F[#] A⁵

Gtr. 2

long way to the top if you wan - na rock 'n' roll, it's a

P.M.--| P.M.--|

T
A
B

2 0 0 3 2 0 2 0 2 0 2 0 0 0 0 0 0 0

A⁵ G⁵ D/F[#] A⁵

long way to the top if you wan - na rock 'n' roll. (If you If you

P.M.--| P.M.--| cont. in slashes

T
A
B

3 2 0 2 0 2 0 2 0 2 0 0 0 0 0 0 0 0

A⁵ D/A

Gtrs. 1+2

think it's ea - sy do - in' one night stands, try play - in' in a rock 'n' roll band.
wan - na be a star of stage and screen, look out, it's rough and mean. It's a

To Coda ☼

G⁵ D⁵ A⁵

long way to the top if you wan - na rock 'n' roll,

Gtr. 1

T
A
B

2 0 0 3 2 0 2 0 2 0 2 0 0 0 0 0 0 0

Interlude

Gtr. 2 (A⁵)

Fig. 2

P.M.---

(A⁵)

G⁵/A

Gtr. 2 w/Fig. 2

cont. in slashes

1.

2.

A⁵ G⁵/A A⁵ G⁵/A A⁵ A⁵

Gtr. 1

Gtr. 3 (elec.)

f w/dist. & chorus

Play 3 times

Play Gtr. 3 part

8^{va-}

(A5)

D.S. al Coda

Play Gtr. 1 part

♩ Coda

G⁵ D/F[♯]

It's a long way to the top—

A⁵ A⁶ A⁵ A⁶ G⁵/A A⁵ A⁶ A⁵ A⁶ A⁵

— if you wan-na rock 'n' roll. Well, it's a

(A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A)

long way, oh, it's a long way, it's a

(A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A)

long way, such a long way.

(A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A)

Repeat ad lib. to fade

let there be rock

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Full performance demo: CD 1 track 7

Backing only: CD 2 track 7

Intro ♩ = 183
2 bar count in:

G⁵ E⁵ A⁵ B⁵ E A B

Gtr. 2 (elec.) G⁵ E⁵ G⁵ E⁵ G⁵

Gtr. 1 (elec.)

f w/dist. P.M. P.M.

Play Gtr. 1 part

1, 2, 3. 4.

E⁵ A⁵ E⁵ G⁵ E⁵ G⁵ E⁵ E

1. In the be -

P.M. P.M.

Verse

(E)

- gin - ning, back in that

2. And it came to pass,

Bass cued for Gtr.

cont. sim.



nine - teen fif - ty five,____
rock 'n' roll____ was born,

man____ did - n't know 'bout a rock
and all a - cross the land,____ ev - 'ry



'n' roll show,____ and all____ that jive.____
rock-ing band____ was blow-ing up a storm.

The white man had the schmaltz,
And the gui - tar man got fa -



____ the black man had____ the blues,____
- mous, the bus'-ness man____ got rich.____

no - one knew what they was
And in ev - 'ry bar____ there was a



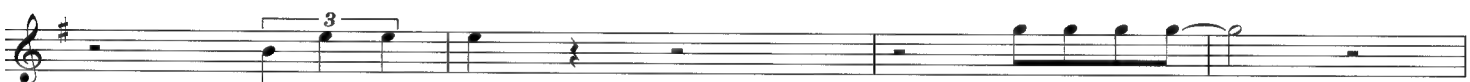
gon - na do____ but Tchai - kov - sky had____ the news. He said,
su - per - star____ with a sev-en year itch.

"Let there be sound,"
There were fif - ty mil - li - on fin-



and there was sound.____
- gers learn-ing how to play,

"Let there be light,"____
and you could hear the fin - gers pick -



- ing, and there was light.
and this is what they had to say,

"Let there be drums,"____
"Let there be light,____

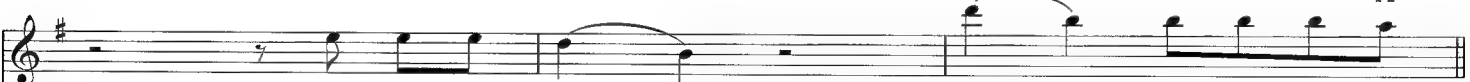


there was drums.
sound,

"Let there be gui - tar,"
drums,

To Coda ⊕

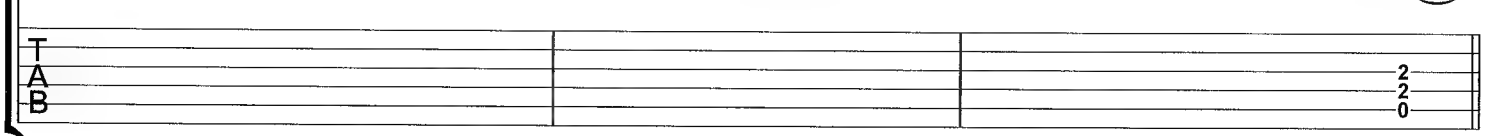
A⁵



there was gui - tar.____
gui - tar."

Oh,____ let there be rock.
Oh,____ let there be rock.

Gtrs. 1+2



1.

2.

Interlude

Gtr. 3 (elec.)

f P.S. -----
w/dist.

Play Gtr. 3 part

Fig. 1 -----

Gtr. Solo

Gtrs. 1+2 w/ Fig. 1

B⁵

Gtrs. 1+2

8va

T
A
B

7 9 7 7 9 7 7 9 7 9 7 7 9 7 7 9 7 7 9 7 20

A

Gtrs. 1+2

(8)

T
A
B

17 20 17 17 17 19 17 19 17 19 12 12 12 10 12 10 10 12 10 10 12 10 10 12 10 10 12

cont. in slashes

T
A
B

2 2 0 X 2 X 2 X 0 2 2 0

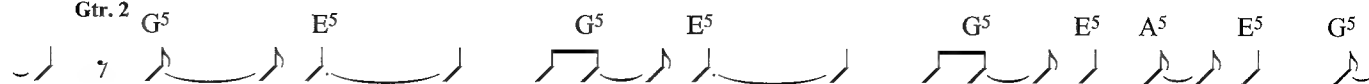
T
A
B

10 14 12 14 15 12

*fret at 12th and right hand tap w/plectrum along 2nd string

Interlude

Gtr. 2



Gtr. 1

First system of music for Gtr. 1, including staff notation, tablature, and a 'Play Gtr. 1 part' instruction.

Second system of music for Gtr. 1, including staff notation, tablature, and a 'Play Gtr. 1 part' instruction.

P.M.-----|

P.M.-----|

Play Gtr. 1 part

D.S. al Coda

First system of music for Gtr. 1, including staff notation, tablature, and a 'Play Gtr. 1 part' instruction.

Second system of music for Gtr. 1, including staff notation, tablature, and a 'Play Gtr. 1 part' instruction.

⊕ Coda

A⁵

First system of music for Gtr. 1, including staff notation, tablature, and a 'Play Gtr. 1 part' instruction.

Second system of music for Gtr. 1, including staff notation, tablature, and a 'Play Gtr. 1 part' instruction.

P.M.-----|

P.M.-----|

First system of music for Gtr. 1, including staff notation, tablature, and a 'Play Gtr. 1 part' instruction.

Second system of music for Gtr. 1, including staff notation, tablature, and a 'Play Gtr. 1 part' instruction.

1.

2. Gtr. 3

Gtrs. 1+2 w/ Fig. 1

Play Gtr. 3 part

First system of music for Gtr. 3, including staff notation, tablature, and a 'Play Gtr. 3 part' instruction.

Second system of music for Gtr. 3, including staff notation, tablature, and a 'Play Gtr. 3 part' instruction.

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines, A and B. The TAB contains the following fret numbers: 0 0 3 4 0 0 3 4 | 0 0 3 4 0 0 3 4 | 0 0 3 4 0 0 3 4 | 0 0 4 4 2 2 4 4.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines, A and B. The TAB contains the following fret numbers: 5 5 4 4 2 2 | 4 4 0 0 4 4 2 2 4 4 | 5 5 4 4 2 2 | 4 4 2 2 4 6 6 4 4 6 6.

B⁵

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines, A and B. The TAB contains the following fret numbers: 4 4 4 4 2 2 | 4 4 0 0 4 4 2 2 4 4 | 5 5 4 4 2 2 | 4 4 2 2 4 6 6 4 4 6 6.

Gtrs. 1+2

Fourth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines, A and B. The TAB contains the following fret numbers: 4 4 6 6 4 4 | 6 6 2 2 4 6 6 4 4 6 6 | 4 4 6 6 4 4 | 14 14 14 13 10 13 10 11 14.

A⁵

Fifth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with two lines, A and B. The TAB contains the following fret numbers: 4 4 6 6 4 4 | 6 6 2 2 4 6 6 4 4 6 6 | 4 4 6 6 4 4 | 14 14 14 13 10 13 10 11 14.

A

Gtrs. 1+2

cont. in slashes

Gtr. 2

G⁵ E⁵ G⁵ E⁵ G⁵

*fret at 12th and right hand tap w/plectrum along 2nd string

Gtr. 1

P.M.-----| P.M.-----|

Play Gtr. 1 part

1, 2, 3. 4.

E⁵ A⁵ E⁵ G⁵ E⁵ G⁵ E⁵ E Verse

3. One night in the club called 'The

P.M.-----| P.M.-----| cont. in slashes

E⁵ A⁵ E⁵ G⁵ E⁵ E G⁵

And the mu - sic was good_ and the mu - sic was loud,

and the sing - er turned, and he said ____ to the crowd,

[illegible]

Chorus

"Let there be rock!"

Gtr. 3

Gtrs. 1+2 w/Fig. 1

f full

TAB

2 0 2 0 2 0

Play Gtr. 3 part

Gtr. Solo

(8)

T 21 21 19 21 21 21 19 19 19 21
A
B

B

Freely

B

(8)

T 22 22 22 22 22 22 22 22 22 22 22 22
A
B

E

(8)

T 19 22-19 21 19 21 (21)-19-19-21 22 21 21 14 13 12 15 21 20 19
A
B

B

(8)

T 22 22 22 22 22 22 22 19-17 17 19 17 19 22 19
A
B

(8)

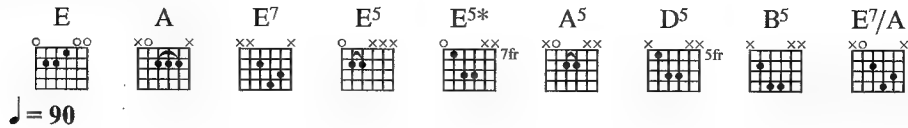
T 21 19 21 19 21 21 21 19 21 19 21 21 19 19
A
B

rock and roll ain't noise pollution

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 8
Backing only: CD 2 track 8

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Intro
2 bar count in:

E A E⁷ A E⁵ E A E⁷

(tacet 1° & 2°)
Throw away your fancy clothes.
Because rock 'n' roll ain't no riddle man. And while you're out there
To me it makes

Gtr. 1 (elec.)

w/pick and fingers
w/medium amp gain
mp

0 2 3 2 2 3 0 2 3 0 2 3

1 2 4 2 2 4 2 2 4 2 2 4

0 0 0 3

1/4

2 2 0

0 0 0

Play Gtr. 1 part

1-3.

4.

A E⁵* E A E⁷ E⁵* E A E⁷

sittin' on a fence.
good, good sense. (Spoken 2°) Hey there all you middle men,
so get off your ass and come down here. Good sense, yeah let's go.

w/Gtr. 2 (elec.)

f w/pick

2 2 9 0 2 3 0 2 3 0 2 3

2 2 9 1 2 4 2 2 4 2 2 4

0 0 7 (9 9 7) 2 2 2 2 2 2 2 2 2 2

3 0

1.

A⁵ E⁵ E A E⁷ A⁵ E⁵* E A E⁷

2 2 3 0 2 3 2 2 9 0 2 3

2 2 4 1 2 4 2 2 9 1 2 4

0 0 2 2 2 2 2 2 9 2 2 2

3 0 0 0 3 0 (9 9 7) 0 0

2.
E⁵*

Verse
E⁵

A⁵

1. Hea - vy de - ci - bels are play - in' on my gui - tar, — we got vi -
2. I took a look in - side your bed - room door, you

Gtr. 1

Fig. 1...

1/4

Gtr. 2

Fig. 1a...

E⁵

A⁵

E⁵

A⁵

-bra - tions com - in' up from the floor. — Well, just lis - 'nin' to the rock that's giv - in'
looked so good ly - in' on your bed. Well, I asked — you if you want - ed a - ny

1/4

E⁵A⁵

too much noise. Are you deaf, you wan-na hear some more? }
 rhy - thm and love, you said you wan - na rock 'n' roll in - stead. }

We're just

...Fig. 1 ends

...Fig. 1a ends

Pre chorus

E⁵D⁵B⁵E⁵

talk - in' a-bout the fu - ture, for - get a - bout the past. It - 'll

Fig. 2...

Fig. 2a...

E⁵ D⁵ A⁵ E A E⁷

al - ways be with us, it's nev - er gon - na die, nev - er gon - na die. Rock 'n' roll

Gtrs. 1+2

...Fig. 2 ends Fig. 3...

...Fig. 2a ends Cont. in Gtr. 1 stave

Chorus

A⁵ E⁵ E A E⁷ A⁵ E⁵*

ain't noise pol - lu - tion, rock 'n' roll ain't gon - na die.

1.

E A E⁷ A⁵ E⁵ E A E⁷

Rock 'n' roll ain't noise pol - lu - tion, rock 'n'

roll, — it will sur - vive. — (Yes it will. Ha ha ha!) — ain't no pol - lu -

...Fig. 3 ends

2.

A⁵ E^{5*} E⁷ A⁵

- tion, rock 'n' roll is just rock 'n' roll.

Gtr. 3 (elec.)

full

Play Gtr. 3 part

E⁵ E A E⁷ A⁵ E^{5*}

Solo

Gtr. 1 w/Fig. 1
Gtr. 2 w/Fig. 1a

E⁵ A⁵ E⁵ A⁵

E⁵ A⁵

full

full

full

full

full

First system of guitar notation. Treble clef staff with a key signature of three sharps (F#, C#, G#). The fretboard diagram (TAB) shows a sequence of notes with fret numbers 14, 15, and 12. Pick attack markings include 'full' and '1/2'.

Second system of guitar notation. Treble clef staff with notes and a wavy line indicating a vibrato or tremolo effect. The fretboard diagram (TAB) shows fret numbers 14, 15, and 12. Pick attack markings include 'full' and '1/2'. Chord symbols E^5 and A^5 are indicated above the staff.

Third system of guitar notation. Treble clef staff with notes and a wavy line. The fretboard diagram (TAB) shows fret numbers 17, 14, 17, 17, (17), 18, 17, 16, 18, 17, 19, 19, 19, 17, 19, 18, 17, 19. Pick attack markings include '1/2' and 'full'. Chord symbols E^5 and D^5 are indicated above the staff. Text 'Gtr. 1 w/Fig. 2' and 'Gtr. 2 w/Fig. 2a' is present.

Fourth system of guitar notation. Treble clef staff with notes and a wavy line. The fretboard diagram (TAB) shows fret numbers 17 and 19. Pick attack markings include '1/2' and 'full'. Chord symbols B^5 , E^5 , D^5 , and A^5 are indicated above the staff.

Fifth system of guitar notation. Treble clef staff with notes and a wavy line. The fretboard diagram (TAB) shows fret numbers 17, 9, 10, 9, and 12. Pick attack markings include 'full'. Chord symbols E, A, and E^7 are indicated above the staff. Text 'Gtrs. 1+2 w/Fig. 3' is present.

A⁵ E⁵ E A E⁷ A⁵ E^{5*}

ain't noise pol - lu - tion, rock 'n' roll ain't gon - na die.

TAB

14 14 12 12 14 9 10 9 12 14 14 12 15

E A E⁷ A⁵ E⁵ E A E⁷

Rock 'n' roll ain't no pol - lu - tion, rock and

TAB

9 10 9 12 14 14 12 12 14 9 10 12

A⁵ E^{5*} E A

roll it will sur - vive. Rock and

TAB

12 15 15 15 12 16 12 12 14 14 16

Gtrs. 1+2

TAB

0 0 2
1 1 2
2 2 2
2 2 0
0 0 0

E⁷ A⁵ E⁵ E A

roll ain't no pol - lu - tion, rock and

full full full full full full full

15 15 15 12 14 12 12 12 14 16

17 17 17 14 14 14 14 14 16

14

3 2 2 3 0 0 2

4 2 2 4 1 1 2

2 0 0 2 2 2 0

3 (3) 2 0 0 0 0

E⁷ A⁵ E^{5*} E A

roll, _____ it - 'll nev - er die. _____ Rock and

full full full full full full full

15 17 20 20 12 12 14 16

17 19 19 19 14 14 16

3 2 2 9 0 0 2

4 2 2 9 1 1 2

2 0 0 7 2 2 0

3 0 0 0 0 0 0

roll_ ain't_ no pol - lu - tion, rock and roll, _____ ah .

TAB

15 15 13 12 12-14 15 14 (14) 12 12 12 12 15 15

full full 1/2 full full full full full

TAB

3 2 2 3 1/4 0 0 2 3 2 2 0

4 2 2 4 2 2 2 4 4 2 2 0

2 0 0 2 0 0 0 0 0 2 0 0

_____ rock 'n' roll, _____ is just a rock 'n' roll, yeah.

E5*

TAB

(15)

TAB

2 2 2 6 9 9 9 0 0 0 0

0 0 0 4 7 7 7 0 0 0 0 0

3 1/2

gradual bend

A⁵ D/A A⁵ D/A

 $A^5 D/A \quad A^5 D/A \quad A^5$

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a whole rest, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. This is followed by a quarter rest, then a half note G4, and another quarter rest. The system ends with a double bar line.

liv - ing on the ec - sta - sy.
jam-ming up the a - gen - cy.

A5

A5

G5

D⁵

Give it all, _____ give it, _____ give _____ it what you got.
Shake it, _____ take it, _____ take _____ it to the spot.

Fig. 1

Fig. 1

T	3	5	5	1	1	3	3						
A	2	2	2	0	0	0	0	0	0	2	0	2	
B								0	0	0	0	0	

Fig. 2

Fig. 2

[illegible]

A5

A5

A5

G5

D⁵

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter rest. The melody starts on a half note G4, followed by a half note A4. A slur covers the next four notes: a half note B4, a half note C5, a half note B4, and a half note A4. The staff concludes with a quarter rest.

Come on, give _____ it all a lot.
You know she made it real - ly hot.

Pick it up and move it, give_____ it to the spot.
Get it on, give it up, come on give it all you got.

Your
Your

mind	on	a	fan	-	ta	-	sy,	liv	-	in'	on	ec	-	sta	-	sy.	
mind	on	a	fan	-	ta	-	sy,	liv	-	in'	on	the	ec	-	sta	-	sy,

Gtrs. 1+2

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a final whole note chord of D4 and F#4.

[illegible]

2. G^5 D^5 A^5 G^5 D^5

run - nin' right off the track.

Gtr. 3 (elec.)

ff P.S.-----

7 full 1/4 5 7 5 4 7 5 7 full full full

Play Gtr. 3 part

Gtrs. 1+2

cont. in slashes

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	3	3	3	3	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	X	X	X	X	0	0	0	0	0	0	0	0	0	0	X	X	X	X	X	X	X	X	X	X
3	3	3	3	3											3	3	3	3	3					

A^5 G^5 D^5 A^5 G^5 D^5

1/2 1/4 1/4 1/4 1/4 1/4 1/4 1/4

TAB

7	5	7	X-5	8-9	8	9	10	8	8	(8)	8	8	10	(10)	12	(13)	12	13	12	13	12	13
			X-5																			

D^5 A^5

gradual slide

1/2

TAB

15	(15)	13	14	14	(14)	13	14	13
----	------	----	----	----	------	----	----	----

A^5 D/A A^5 D/A

A^5 D/A A^5 D/A A^5

Verse

Gtr. 3 tacet

Play rhythm slashes

3. One hot South-ern Belle,

son of a de - vil,

A⁵ D/A A⁵ D/AA⁵ D/A A⁵ D/AA⁵

cont. in stave

a school - boy's spell - ing bee, a

Verse

A⁵⁽⁷⁾

D/A

A⁵

school-girl with a fan - ta - sy. 4. One hard ring a bell,

Gtr. 3

school-girl with a fan - ta - sy. 4. One hard ring a bell,

Gtrs. 1+2

Play Gtr. 3 part

school-girl with a fan - ta - sy. 4. One hard ring a bell,

Gtrs. 1+2 w/ Fig. 3

A⁵⁽⁷⁾

D/A

A⁵A⁵⁽⁷⁾

D/A

all screwed up. A

ten on the re - vel - ry, jam - ming up the a - gen - cy.

Gtrs. 1+2

G⁵D⁵A⁵

Pre-chorus

Shake it, take it, take it to the spot.

full 12 10 12 10 11 rake-- 10 13 13 1/2

G⁵D⁵A⁵G⁵D⁵

You know she make it real - ly hot, yeah. Give it all get it up,

full 10 13 10 12 13 12-11 10-12 13-10 12 11 10 12 15-13 14 13 14

A⁵G⁵D⁵A⁵

come on, give it all you got. You know she just like it.

8va 1 1/2 17 20 20 17-19 17 full 20 20 17 full 20

Gtrs. 1+2 A⁵ D/A A⁵ D/A G⁵ D⁵ A⁵

Outro chorus

Run - a - way train, (run - nin' she's run - nin' off the track. off the track.)

(8)

full

20

9 P.M.

TAB

A⁵ D/A A⁵ D/A G⁵ D⁵ A⁵

Run - a - way train, yeah, run - nin' right off the track.

full

20

full

full

TAB

G⁵ D⁵ A⁵ G⁵ D⁵

Give it all, give it up, come on, give it all you got. Run a - way train,

full

15

full

15

full

15

full

15

hold bend...

15

15

15

13

14

TAB

A⁵ G⁵ D⁵ A⁵

run - nin' right off the track.

13 13 13 15 15 15-14-14-12 12 12 12 13 15 14 (14) 17

thunderstruck

**Words & Music by
Angus Young & Malcolm Young**

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Full performance demo: CD 1 track 10

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[illegible]

4. B5

P.M.-----
w/crunch dist.
Gtr. 1 w/Fig. 1
Fig. 2-----

Gtr. 1 w/Fig. 1 (x15)
Gtr. 2 w/Fig. 2 (x15)

 f w/dist.

Play Gtr. 3 part

guns, yeah, tore me a - part. You've been

thun - der - struck. Rode down the

Verse

high - way, — broke the li - mit, we hit the town. — Went through to Tex - as, — yeah —

Gtr. 1 w/Fig. 1 (x8)
Gtr. 2 w/Fig. 2 (x8)

Tex - as — and we had some fun. We met some girls; some danc - ers who gave a good time. —

Broke all the rules, played all the fools, yeah, — yeah, they, they, they blew our minds. —

T
A
B

4
2

Bridge

(B⁵) (A⁵) (E⁵) (A⁵) (B⁵) (A⁵) (E⁵) A⁵

And I was sha-kin' at the knees, could I come a-gain please? —

Gtrs. 2+3

Gtr. 1 w/Fig. 1 (x8)

(Gtr. 2) - cont. sim

T
A
B

4 2 2 0 9 9 7 0 2 0 4 2 2 0 2 0 2 0

Play Gtr. 3 part

(B⁵) (A⁵) (E⁵) (A⁵) (B⁵) (A⁵) (E⁵)

Yeah, the la-dies were too kind, you've been thun-der -

All Gtrs. tacet

T
A
B

4 2 2 0 2 0 4 2 2 0 2 0

Chorus

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵) (E⁵)

- struck. Thun - der - struck, yeah, - yeah, yeah, thun - der -

Fig. 3 -
Gtr. 1 w/ Fig. 1 (x3)

T
A
B 4 2 0 0 2 0 4 2 0 0 2 0 2 0 0

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵)

- struck. Ooh, thun - der - struck.

T
A
B 4 2 0 0 2 0 2 0 4 2 0 0 2 0

(E⁵) (B⁵)

Yeah. Ooh, I was

Gtr. 3

Gtr. 2

T
A
B 2 0 2 4 2 0 4 2 4 2 4 2

shak - ing at the knees, _____ could I come a - gain - please? _

Gtr. 4 (elec.)

ff w/dist.
P.S.-----|

T
A
B

4 2 4
4 2

X
X

Play Gtr. 4 part

T
A
B

4
2

Gtr. solo

(E⁵) (B⁵) (A⁵) (E⁵) (E⁵) (B⁵)

full

Gtrs. 2+3

T
A
B

9 9 9 9 7 7 7 10 7 9 7 7 9 (9) 7 9 7

2 4 2 0 2 0 2 0 2 4 2 0 2 0

(A⁵) (E⁵) (E⁵) (B⁵)

full P.H.-----| full

3

7 9 9 9 9 7 9 11 9 12 9 9 7 6

(A⁵) (E⁵) (E⁵) (B⁵) (A⁵) (E⁵)

8va

1/4 full 1/2 full 1/2 full 1/2 full full

9 9 7 9 17 17-14 17 17-15-17 14-17-14 17 14 17 (17) 15 16 15 15 (15)

(0)

(B⁵) (A⁵) (B⁵) (A⁵)

Ah. Ah.

Gtr. 1 w/ Fig. 1 Gtr. 1 w/ Fig. 1

9 7 9 7 9 7 9 9 7 9

Gtrs. 2+3

4 2 0 4 2 0

Ow! Ooh, thun - der -

Gtr. 1 w/ Fig. 1 (x5) P.S.-----

TAB

Chorus

- struck, thun - der - struck, _ yeah, yeah, yeah, thun - der -

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵) (E⁵)

Gtrs. 2+3 w/ Fig. 3 Play Gtr. 3 part

- struck. Thun - der - struck, _ yeah, yeah, yeah. Said

B⁵ A⁵ E⁵ B⁵ A⁵ E⁵

full full full

TAB

yeah, it's all right, _ we're do - ing fine. _ fine so fine. Thun - der -

(B⁵) (E⁵) (B⁵) (E⁵)

Gtr. 1 w/ Fig. 1 (x2)

TAB

1. 2. fine so fine. Thun - der -

Gtrs. 2+3

2 4 0

TAB

Outro

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵)

- struck, yeah, yeah, yeah, thun - der - struck, -

Gtr. 1 w/Fig. 1 (x8)
Gtrs. 2+3 w/Fig. 2 (x2)

1/4 1/2 1/2

16 15 17 15 16 (16) 15 15 12 14

Play written part

(E⁵) (B⁵) (A⁵) (E⁵)

thun - der - struck, - thun - der - struck. Whoa, ba - by, ba - by, thun - der -

8va

1 1/2 3 3

14 12 12 12 (12) 14 14 13 12 15 12 12 15

(B⁵) (A⁵) (E⁵)

- struck. You've been thun - der -

8va

full full full full

17 17 17 17 17

(B⁵) (A⁵) (E⁵)

- struck, Ah. You've been thun - der -

full 3 3 3 3 hold bend.... full full

TAB 22 19 22 19 21 21 19 21 21 21 19 21 22 21 (21)

rall. (B⁵)

- struck.

Gtr. 1

TAB 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

Gtrs. 2+3

TAB 4 2

Play Gtr. 1 part

TAB 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

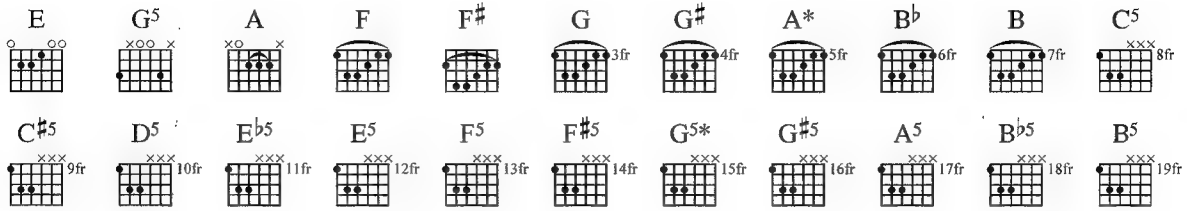
TAB 4 2 4 2

t.n.t.

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Full performance demo: CD 1 track 11
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Intro

2 bar count in:

$\text{♩} = 126$

Gtrs. 1+2 (elec.)

mf w/dist.

Play Gtr. 2 part

E G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! Oi!

Gtr. 2

Gtr. 1 tacet

Fig. 1

G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! See me ride _

Fig. 2

Verse

G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

— out of that sun - set on your co - lour T. V. screen, —
 dir - ty, mean and migh - ty un - clean, I'm — a wan - ted man. —

Gtr. 2 w/Fig. 2 (x3)
 2° w/Gtr. 1

G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

Out for all that I — can get, — if you know what I mean. —
 Pub - lic e - ne - my — num - ber one, — un - der - stand? — So

G⁵ A G⁵ A G⁵ E G⁵ A

Wo - men to — the left — of me — and wo - men to the right, —
 lock up your daugh - ter and lock up your wife, — lock up your back — door and

G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

— run for your life. — ain't got no gun, — ain't got no knife, —
 The man is — back in town, —

(2°) w/Gtr. 1

TAB

1	3	2	1/4	1
2	0	2	2	2
2	0	2	0	2
0	3	0	3	0

G⁵ A

don't — you start no fight. — 'Cause I'm
 so don't — you — mess me 'round. —

Gtrs. 1+2

TAB

3	2
0	0
0	0
X	0
3	

Chorus

A G⁵ E A G⁵ E

T. N. T. I'm dy - na - mite... (T. N. T.) And I'll win the fight...

Gtrs. 1+2

Guitar 1+2 part showing chords and fretting for the first system.

A G⁵ E

G⁵

A

(T. N. T.) I'm a pow - er load... (T. N. T.) Watch me ex - plode...

Guitar 1+2 part showing chords and fretting for the second system.

1.

E

G⁵ A

G⁵ A G⁵ E

G⁵ A

G⁵ A G⁵ E

I'm

Gtr. 3 (elec.)

Guitar 3 (electric) part showing chords, fretting, and dynamics (f, w/dist., full) for the third system.

2. **Guitar solo**

A E G⁵ A G⁵ A G⁵ E

Gtr. 3

f

full

full

3 2 0 3 2 0 2 0 4 5 0

12 15 0

Play Gtr. 3 part

Gtrs. 1+2

1 3 2 2 1 1/4 1

2 0 2 2 2 2 2

2 0 0 0 0 0 0

0 3 0 0 3 0 0

G⁵ A

G⁵ A G⁵ E

full

16 12 15 12 14 12 14 14 12 14

3 2 2 1/4 1

0 2 2 2 2

0 0 0 0 0

X 0 0 3 0 0

Chorus A G⁵ E

full

12 12 15 12 12 12 12 15

12 15 12 15 12 14 12 14 12 14 14 12

3 0 0 3

2 2 2 0

2 2 0 3

1 2 2 0

Chorus A G⁵ E

1/2

14 12 14 14

22

0

2 2 2 0

2 2 0 3

1 2 2 0

1 2 2 0

Chorus A G⁵ E

1/4

14 12 14 14

22

0

2 2 2 0

2 2 0 3

1 2 2 0

1 2 2 0

Play written part

Chorus A G⁵ E

1/4

14 12 14 14

22

0

2 2 2 0

2 2 0 3

1 2 2 0

1 2 2 0

A G⁵ E A G⁵ E

T. N. T. I'm dy - na - mite. (T. N. T.) And I'll win the fight.

TAB 2 2 0 3 1 2 2 0

A G⁵ E G⁵ A

(T. N. T.) I'm a pow - er load. (T. N. T.) Watch me ex - plode.

TAB 2 2 0 3 1 2 2 0 0 2 0 3

Outro E F F[#] G

Gtr. 3

TAB 5 7 6 8 7 10 8 10

Play Gtr. 3 part

Gtrs. 1+2

TAB 0 1 2 3 4 5 6 0 1 2 3 4 5 6 0

G# A* B^b B C⁵ C#⁵ D⁵ E^{b5}

8va-----

T A B 11 12 13 14 15 16 17 18

T A B 5 6 7 8 10 11 12 13
 6 7 8 9 10 11 12 13
 4 5 6 7 8 9 10 11

accel. Free time

E⁵ F⁵ F#⁵ G^{5*} G#⁵ A⁵ B^{b5} B⁵ C^{5*}

8va-----

T A B 19 20 20 21 22 20 21 22 gliss. gliss. 0
 full full full full full full full full gliss. gliss.

T A B 14 15 16 17 18 19 20 21 22 0
 14 15 16 17 18 19 20 21 22 0
 12 13 14 15 16 17 18 19 20 0

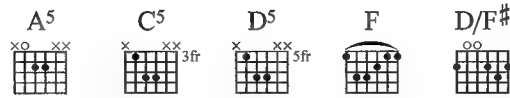
w/ad lib gliss

whole lotta rosie

Words & Music by
Angus Young, Malcolm Young & Bon Scott

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Full performance demo: CD 1 track 12
Backing only: CD 2 track 12



Intro $\text{♩} = 155$
2 bar count in:

Gtrs. 1+2 (elec.) A⁵ C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

The intro guitar part is written for two electric guitars. It consists of two measures. The first measure contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The notation is in 4/4 time.

Play Gtr. 1 part

C⁵ D⁵ C⁵ A⁵

This section of the guitar part consists of two measures. The first measure contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The notation is in 4/4 time.

Verse C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

1. Wan - na tell _ you sto - ry 'bout a wom'n I know. _

The verse guitar part consists of two measures. The first measure contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The notation is in 4/4 time.

C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

Ah, when it comes to lov - in', _ she steals the show. _

This section of the guitar part consists of two measures. The first measure contains a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The notation is in 4/4 time.

C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

She ain't ex-act-ly pret-ty, ___ ain't ex-act-ly small. ___

T
A
B

2 5 7 5 2 2 5 7 5 2 2 5 7 5 2 2 5 7 5 2

0 3 0 5 0 3 0 0 3 0 0 5 0 3 0 0 3 0 0 3 0

Fort' two, thirt' nine, fif - ty six, you could say she's got a lot. ___

Play 4 times

Gtr. 1

Fig. 1

T
A
B

2 5 7 5 2 2 5 7 5 2 2 5 7 5 2 2 5 7 5 2

0 3 0 5 0 3 0 0 3 0 0 5 0 3 0 0 3 0 0 3 0

Gtr. 2

Fig. 1a

T
A
B

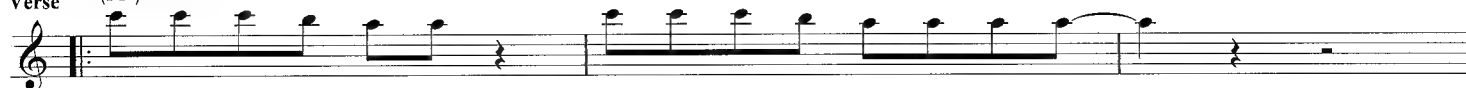
2 5 7 5 0 2 2 X 0 2 X 0 2 0 3 0 5 0 3 0

0 3 0 5 0 3 0 2 2 X 0 2 X 0 2 0 3 0 5 0 3 0

Gtr. 1 w/Fig. 1 (x7)
Gtr. 2 w/Fig. 1a (x7)

Verse

(A⁵)



Nev - er had a wo - man, nev - er had a wo - man like you, —
Ho - ney you can do it, do it to me all night long, —



do - in' all the things, do - in' all the things you do.
on - ly one who turns, on - ly one who turns me on. —



Ain't no fair - y sto - ry,
All through the night - time

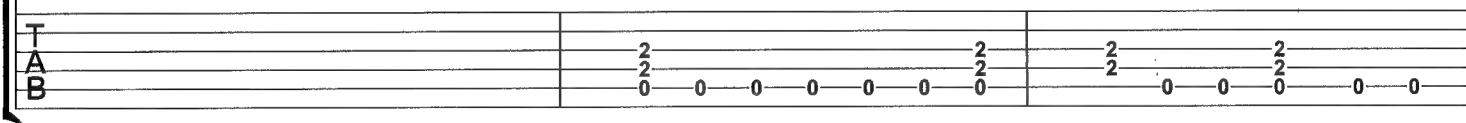


ain't no skin and bones, — but you give it all you got,
and right a - round the clock, — to my sur - prise,



weigh - in' in at nine - teen stone. — You're a whole lot - ta }
Ro - sie nev - er stops. She was a whole lot - ta }

Gtrs. 1+2



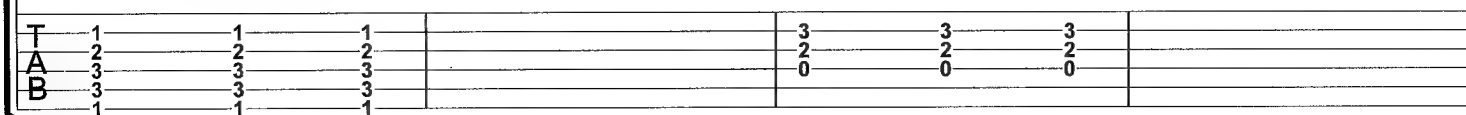
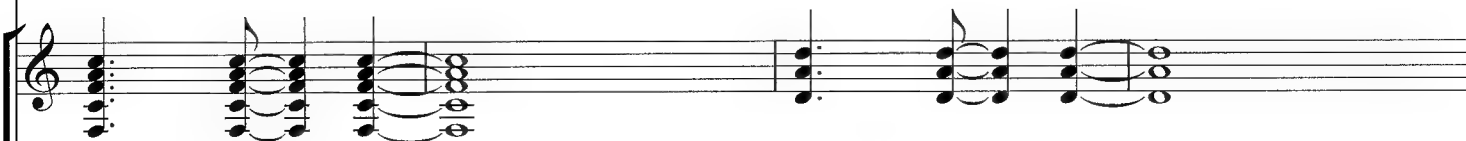
Chorus

F

D⁵



wo - man, a whole lot - ta wo - man, a whole lot - ta



A⁵ G⁵ A⁵ G⁵

Ros - ie, whole lot - ta Ros - ie, whole lot - ta

TAB

2 0 3 2 0 3

2 0 3 2 0 3

0 0 3 0 0 3

A⁵ G⁵ 1. D/F# G⁵ D/F# G⁵

Ros - ie, and you're a whole lot - ta wo - man.
(1° only)-----

TAB

2 0 3 2 0 3 3 2 3 2 3 4

2 0 3 2 0 3 3 2 3 2 3 4

0 0 3 0 0 3 3 2 3 2 3 4

A⁵

Oh,

TAB

2 2 2 0 3 0 5 0 3 0 2 0 0 2 0 3 0

2 2 2 0 3 0 5 0 3 0 2 0 0 2 0 3 0

0 0 X 0 2 X 0 2 0 3 0 5 0 3 0 0 2 X 0 2 X 0 2 0 3 0 5 0 3 0

First system of musical notation for guitar. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly on the first string, with some sixteenth notes and a wavy line indicating a tremolo. The bottom staff is a guitar tablature with six lines. It shows fret numbers: 5, 7, 5, 7, 5, 7, 7, 5, 8, followed by a series of 8s. Above the 8s are arrows pointing up, each labeled 'full'.

Second system of musical notation for guitar. The top staff continues the melodic line with eighth notes and a wavy line. The bottom staff shows fret numbers: 8, 8, 8, 8, 8, 8, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8. Above the first six 8s are arrows pointing up, each labeled 'full'.

Third system of musical notation for guitar. The top staff continues the melodic line with eighth notes, a key signature change to two sharps (F# and C#), and a wavy line. The bottom staff shows fret numbers: 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 8, 10, 8, 10, 7, 9, 7, 5, 7, 5, 7, 5, 7, 5, 4, 7, 5, 7, 13-15. Above the 13-15 is a wavy line.

Fourth system of musical notation for guitar. The top staff starts with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes, a wavy line, and a triplet of eighth notes. The bottom staff shows fret numbers: 15, 7, 5, 8, 8, 7, 5, 7, 5, 8, 5, 7, 8, 7, 5, 7, 5, 7, 5, (5). Above the first two 15s are arrows pointing up, each labeled 'full'.

Gtrs. 1+2

Fifth system of musical notation for guitar. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, a wavy line, and a triplet of eighth notes. The bottom staff shows fret numbers: 1, 1, 1, 2, 2, 2, 3, 3, 3, 0, 0, 0, 1, 1, 1. Above the first three 1s are arrows pointing up, each labeled 'full'.

The image shows a musical score for the song "The Wind" by The Beatles. It consists of two systems of music. The first system features a guitar part in treble clef and a bass part in bass clef. The guitar part is in 7/8 time and includes a "P.M." (Pedal Point) section. The bass part includes a double bass line. The second system continues the guitar and bass parts. The guitar part is in treble clef and the bass part is in bass clef. The score is divided into two systems, each with a guitar staff and a bass staff.

Gtr. 1 w/Fig. 1 (x8)
Gtr. 2 w/Fig. 1a (x8)

113

8va

TAB (5) 20 20 20 20 17 20-17-20 17 20-17-20 17 20-17

(8)

TAB 20 17 20-17-20 17 20-17-20 17 20-17-20 17 20-17 20 17 20-17-19-17-20-17 19

(8)

TAB 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 17

Oh, — you're a whole lot - ta

TAB 7 5 7 5 7 5 (5) 0 0 20 20 20 20 (20)

Chorus

F⁵ D⁵

wo - man, a whole lot - ta wo - man, — whole lot - ta

Gtrs. 1+2

Gtr. 3 tacet

TAB 1 2 3 3 1 3 2 0 3 2 0 3

Play Gtr. 1 part

A⁵ G⁵ A⁵ G⁵

Ros - ie, whole lot - ta Ros - ie, you're a whole lot - ta

TAB

2 0 3 2 0 3

A⁵ G⁵ G⁵/F[#] G⁵ G⁵/F[#] G⁵ G⁵/G[#]

Ros - ie, whole lot - ta wo - man, man, — man, man, — man, yeah, yeah,

TAB

2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 4

A⁵

yeah. —————

TAB

2 2 2 0 2 2 2 0

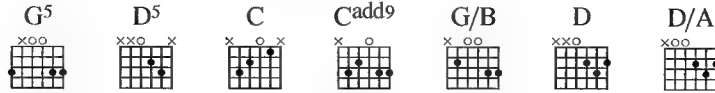
you shook me all night long

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 13

Backing only: CD 2 track 13

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Intro $\text{♩} = 118$
2 bar count in:

Gtr. 1 (elec.) G⁵ D⁵

w/medium amp gain

Play Gtr. 1 part

Gtr. 2 (elec.)

w/low amp gain

The first system of music shows the introduction. Gtr. 1 (electric) plays a melody in G⁵ and D⁵ chords with a medium amp gain. Gtr. 2 (electric) plays a rhythmic accompaniment in the same chords with a low amp gain. The notation includes standard musical notation and guitar tablature for both parts.

G⁵ D⁵

The second system continues the guitar parts from the first system. Gtr. 1 and Gtr. 2 maintain their respective parts in G⁵ and D⁵ chords. The notation includes standard musical notation and guitar tablature.

Gtr. 1 G⁵ C G⁵ C G⁵ D⁵ G⁵ 1. D⁵ G⁵ D⁵

The third system features a solo section for Gtr. 1. The notation includes standard musical notation and guitar tablature for the solo, with Gtr. 2 providing a rhythmic accompaniment. The solo is marked with a '1.' indicating a first ending.

2. D⁵ G⁵ D⁵ Verse G⁵ C G⁵ C G⁵ D⁵

1. She was a fast ma - chine, . she kept her mo - tor clean, _ she was the
 (2.) double time _ on the se - duc - tion line, _ she was one

(2^o) w/Gtr. 2

T	3	3	3	3	3	1	1	1	3
A	0	2	0	2	0	0	0	0	2
B	0	0	0	0	0	2	0	2	0
	3	3	3	3	3	3	3	3	3

G⁵ D⁵ G⁵ D⁵ G⁵ C

best damn wo - man that I've ev - er seen. _ She had the sight - less eyes _ tell - in'
 of a kind, she's just mine all mine, _ Want - ed no ap - plause _ just an -

T	3	3	3	3	3	3	1
A	0	0	0	0	0	0	0
B	0	0	0	0	0	0	2
	3	3	3	3	3	3	3

G⁵ C G⁵ D⁵ G⁵ D⁵ G⁵ D⁵

me no lies, _ knock - in' me out _ with those A - me - ri - can thighs. Tak - in'
 -oth - er course. _ Made a meal out - ta me _ and came back for more. Had to

T	1	1	3	3	3	3	3
A	0	0	0	0	0	0	2
B	2	0	2	0	0	0	0
	3	3	3	3	3	3	3

G⁵ C G⁵ C G⁵ D⁵ G⁵

more that her share had me fight - in' for air. she told me to come but I was
cool me down to take an - oth - er round, now I'm back in the ring to take an -

Gtr. 2 (I^o)

TAB

3 0 0 3 1 0 2 3 1 0 2 3 0 2 3 3 0 0 3

D⁵ G⁵ D⁵ G⁵ C G⁵ C G⁵ D⁵

al - rea - dy there. 'Cause the walls start shak - in', the earth was quak - in', my mind
-oth - er swing... 'Cause the walls were shak - in', the earth was quak - in', my mind

TAB

3 3 3 3 3 1 1 1 3 2 2 2 0 0 0 2 3 3 2 0 0 0 3

G^5 C^{add9} G/B D 1. C^{add9}

shook me all night long.

TAB

3 3 0 0 0 0 2 3 0 2 0 0 0 2 3

3 3 0 0 0 0 2 3 0 2 0 0 0 2 3

G/B D^5 (D) C^{add9} G/B 2.

2. Work - in' And knocked me out babe.

TAB

0 3 0 3 3 2 2 0 0 2 3 0 3 3 0 2 0 0 0 0 0 0 0 0 0 0

0 3 0 3 3 2 2 0 0 2 3 0 3 3 0 2 0 0 0 0 0 0 0 0 0 0

G⁵ Cadd9 G/B D Cadd9

You shook me all night long,

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring the lyrics "You shook me all night long," with a melodic line in G major. The middle staff is the guitar line, showing chords G⁵, Cadd9, G/B, D, and Cadd9. The bottom staff is the bass line, with fret numbers 3, 3, 3, 3, 0, 0, 0, 0, 0, 2, 3, 2, 0, 2, 0, 0, 2, 3.

G/B D G⁵ Cadd9 G/B D

you had me shak - in' ba - by. You shook me all night long.

The second system of the musical score continues the melody. The vocal line has the lyrics "you had me shak - in' ba - by. You shook me all night long." The guitar line features chords G/B, D, G⁵, Cadd9, G/B, and D. The bass line includes fret numbers 0, 3, 0, 3, 3, 0, 0, 0, 0, 2, 3, 2, 0, 3, 3, 0, 2, 3, 2, 0, 0, 0, 0, 3, 3, 0, 2, 3, 2, 0, 0, 2, 0, 0, 3.

G⁵

D/A

You shook me.

Solo

G⁵

Cadd9

G/B

D/A

Well you took me.

Gtr. 3 (elec.)

w/medium amp gain

full

1/2

Play Gtr. 3 part

Gtrs. 1+2 (combined part)

Cadd9 G/B G⁵ Cadd9

P.M.-----

1/4 1/4

TAB 5 5 0 3 0 3 1 3 5 5 5 3 7 6 6

G/B D Cadd9 G/B

8va-----

full full full full

TAB 7 9 8 8 9 8 10 10 10 8 8 11 11 12 8 9 8 (0) 18

TAB 0 3 2 3 2 2 2 2 3 3 3 3 0 0 0 0 0

BAB 3 2 0 0 0 0 0 0 0 2 3 2 0 0 0 0 0

G⁵ Cadd9 G/B D Cadd9

(8)

full full full full

TAB 15 15 18 17 15 17 17 15 17 18 17 18 17 15 17

TAB 3 3 3 3 3 3 3 3 2 2 2 2 0 0 0 0 0

BAB 3 3 0 0 0 0 0 0 2 0 0 0 0 2 3 0 0

G⁵ C^{add9} G/B D C^{add9}

You, shook me all night long.

The image shows a musical score for the song 'You Shook Me All Night Long' by AC/DC. It includes a vocal line, a guitar line, and a bass line. The guitar line features a complex solo with many triplets and bends. The bass line is a simple, steady accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

CD track listing

Disc 1

Full instrumental performances (with guitar)...

- 1 **back in black**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 2 **dirty deeds done dirt cheap**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 3 **for those about to rock
(we salute you)**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 4 **hells bells**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 5 **highway to hell**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 6 **it's a long way to the top
(if you wanna rock 'n' roll)**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 7 **let there be rock**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 8 **rock and roll ain't noise
pollution**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 9 **rock 'n' roll train**
(A. Young/M. Young) Leidseplein Presse B.V.
Administered by J. Albert & Son Pty. Ltd.
- 10 **thunderstruck**
(A. Young/M. Young) J. Albert & Son Pty. Ltd.
- 11 **t.n.t.**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 12 **whole lotta rosie**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 13 **you shook me all night long**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.

Disc 2

Backing tracks (without guitar)...

- 1 **back in black**
- 2 **dirty deeds done dirt cheap**
- 3 **for those about to rock
(we salute you)**
- 4 **hells bells**
- 5 **highway to hell**
- 6 **it's a long way to the top
(if you wanna rock 'n' roll)**
- 7 **let there be rock**
- 8 **rock and roll ain't noise
pollution**
- 9 **rock 'n' roll train**
- 10 **thunderstruck**
- 11 **t.n.t.**
- 12 **whole lotta rosie**
- 13 **you shook me all night long**

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lift the small lip to break the perforations.
Replace the disc after use for convenient storage.

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and the matching music book**

**back in black
dirty deeds done dirt cheap
for those about to rock
(we salute you)
hells bells
highway to hell
it's a long way to the top
(if you wanna rock 'n' roll)
let there be rock
rock and roll ain't noise pollution
rock 'n' roll train
thunderstruck
t.n.t.
whole lotta rosie
you shook me all night long**

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